

Douze pièces caractéristiques

POUR PIANO

Op. 92

Isaac ALBÉNIZ

Op. 92 Op. 92 Op. 92

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5	Capriccio polka	7:30
6	Pilar, vals	7:30
7	Zemora	7:30
8	Pavane	8
9	Pulgarcito	7:30
10	Marcha	7:30
11	Marcha, opéra	7:30
12	Torre Bermeja, alborada	7:30

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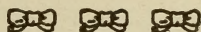
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Douze pièces caractéristiques

POUR PIANO

Op. 92

Isaac ALBÉNIZ



<u>Núm.</u>	<u>N. P.: Pág.</u>
1 Gavotte	2
2 Minueto á Sylvia	2
3 Barcarolle (Ciel sans nuages).	2
4 Prière	2
5 Conchita, polka	2'50
6 Pilar, vals	2'50
7 Zambra	2'50
8 Pavane	2
9 Polonaise	2'50
10 Mazurka	2'50
—11 Staccato, caprice	2'50
12 Torre Bermeja, sérénade	2'50

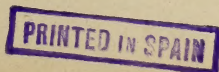
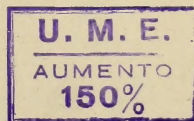
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Alpi

V. // MUSIC

A mi querido amigo el Eminente Artista D. A. Lopez Almagro.

1

Nº 11.
STACCATO
CAPRICHIO



Isaac Albeniz.

Allegro.

PIANO.

sempre staccato.

cres.

cres.

dim.

pp staccato.

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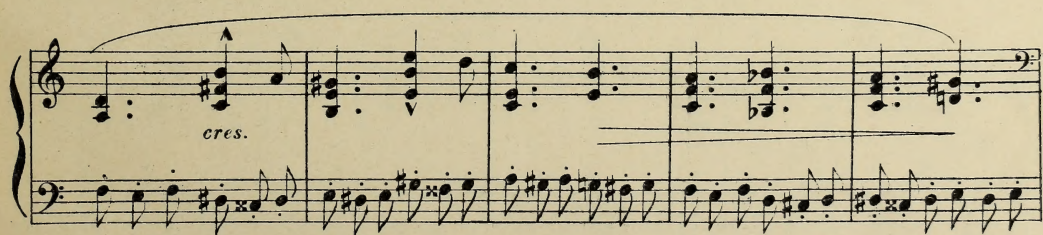
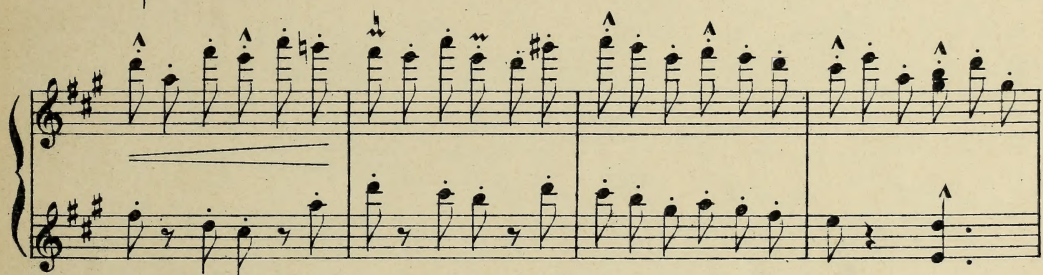
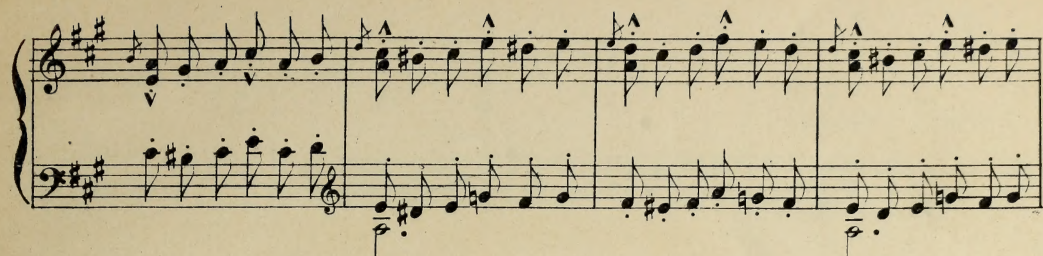
First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The first measure has a dynamic marking of *mf*. The second and fourth measures have a dynamic marking of *cres.* (crescendo).

Second system of musical notation, measures 5-8. The key signature is two sharps (F# and C#). The second measure has a dynamic marking of *cres.* (crescendo). The third measure has a dynamic marking of *poco più cres.* (a little more crescendo).

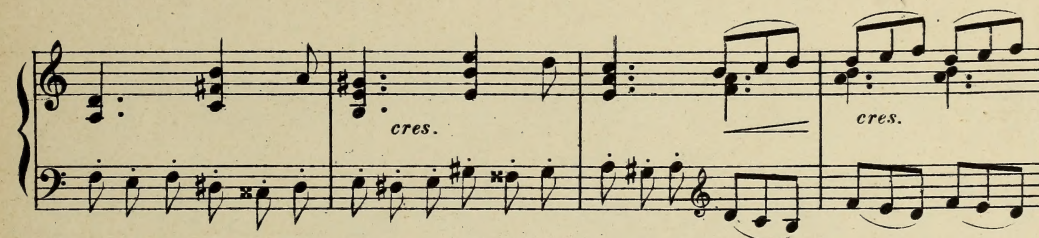
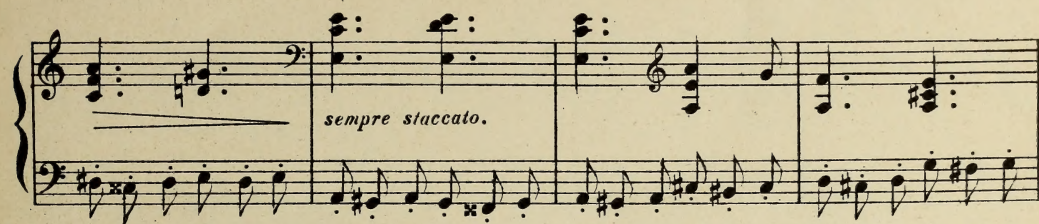
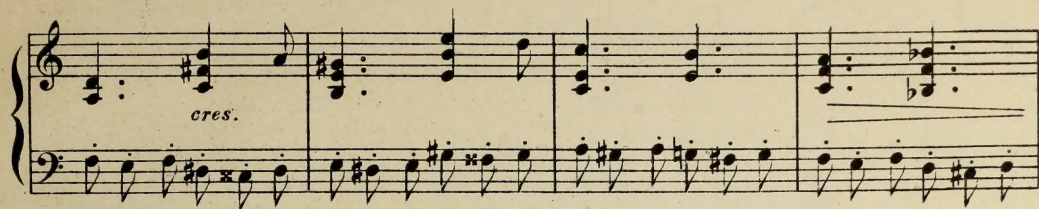
Third system of musical notation, measures 9-12. The key signature is two sharps (F# and C#). The third measure has a dynamic marking of *f sempre staccato.* (forte, always staccato).

Fourth system of musical notation, measures 13-16. The key signature is two sharps (F# and C#). This system continues the musical notation without dynamic markings.

Fifth system of musical notation, measures 17-20. The key signature is two sharps (F# and C#). The first measure has a dynamic marking of *ff* (fortissimo). The second measure has a dynamic marking of *mf* (mezzo-forte). The third and fifth measures have a dynamic marking of *veresci* (verecio).



The image displays a page of musical notation, likely for a piano piece, consisting of five systems of staves. The notation is written in a key signature of one sharp (F#) and a time signature of 4/4. The first system includes the instruction *sempre staccato.* and *cres.*. The second system features a first ending bracket labeled *1^a*. The third system features a second ending bracket labeled *2^a*. The fourth system includes a fortissimo *ff* marking. The fifth system continues the musical development. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.





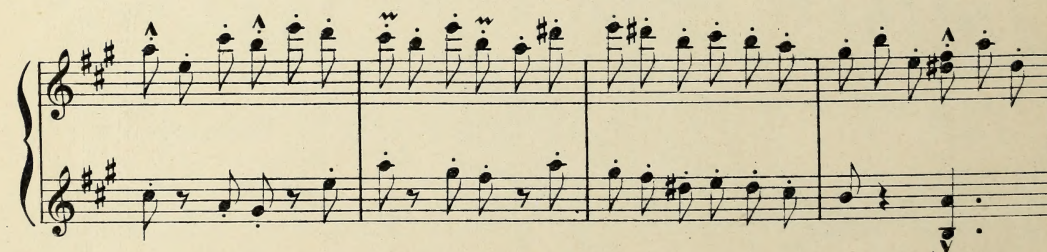
First system of musical notation. The right hand (treble clef) plays a series of eighth notes with accents (^) and slurs. The left hand (treble clef) plays a series of eighth notes. The tempo is marked *molto.* and *I° tempo.* The dynamics are *cres.* and *cres.*



Second system of musical notation. The right hand (treble clef) plays a series of eighth notes with accents (^) and slurs. The left hand (treble clef) plays a series of eighth notes. The dynamics are *cres.*, *cres.*, and *dim.*



Third system of musical notation. The right hand (treble clef) plays a series of eighth notes with accents (^) and slurs. The left hand (treble clef) plays a series of eighth notes. The dynamics are *pp staccato.*



Fourth system of musical notation. The right hand (treble clef) plays a series of eighth notes with accents (^) and slurs. The left hand (treble clef) plays a series of eighth notes. The dynamics are *cres.*, *cres.*, and *cres.*



Fifth system of musical notation. The right hand (treble clef) plays a series of eighth notes with accents (^) and slurs. The left hand (treble clef) plays a series of eighth notes. The dynamics are *mf*, *cres.*, and *cres.*

First system of musical notation. The right hand plays a series of eighth notes in a descending scale. The left hand plays a series of eighth notes in a descending scale. The key signature is two sharps (F# and C#). The time signature is 4/4. The first measure of the right hand is marked *cres.* and the second measure is marked *poco più cres.*

Second system of musical notation. The right hand plays a series of eighth notes in a descending scale. The left hand plays a series of eighth notes in a descending scale. The key signature is two sharps (F# and C#). The time signature is 4/4. The first measure of the right hand is marked *f sempre staccato.*

Third system of musical notation. The right hand plays a series of eighth notes in a descending scale. The left hand plays a series of eighth notes in a descending scale. The key signature is two sharps (F# and C#). The time signature is 4/4.

Fourth system of musical notation. The right hand plays a series of eighth notes in a descending scale. The left hand plays a series of eighth notes in a descending scale. The key signature is two sharps (F# and C#). The time signature is 4/4. The first measure of the right hand is marked *ff* and the second measure is marked *mf*. The third measure of the right hand is marked *cresc.*

Fifth system of musical notation. The right hand plays a series of eighth notes in a descending scale. The left hand plays a series of eighth notes in a descending scale. The key signature is two sharps (F# and C#). The time signature is 4/4. The first measure of the right hand is marked *più cresc.*

musical score for piano, measures 1-16. The score is written in treble and bass staves, with a key signature of two sharps (F# and C#). The first system (measures 1-4) features a melody in the right hand with accents and a bass line with a forte (*f*) dynamic. The second system (measures 5-8) continues the melody with accents and a bass line. The third system (measures 9-12) shows a crescendo (*cres.*) in the right hand and a bass line. The fourth system (measures 13-16) includes dynamics *cres.*, *molto.*, *ff*, *fff*, and *ppp*, along with a fermata over the final measure.

Isaac Albeniz

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